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ABSTRACT

A study investigated the learning processes of four bilingual teachers, two elementary and two middle school, during a course in creative dramatics taken for professional development. Data were drawn from taped study sessions, participant journals, observation, and individual interviews. Using analysis frameworks produced by the participants, the data were synthesized into narratives about the different teachers' varying experiences during the course. Parts of one narrative are presented. It was found that each teacher's experience was quite complex, due to the numerous teaching and learning activities in which each was engaged. Common themes emerged in the teachers' stories: active participation in a creative drama course has positive benefits for classroom practice; teachers trying creative drama in their work with second language learners need long-term support; and the experience provided personal as well as professional growth. Notes provided by the participants are appended. Contains 41 references. (MSE)

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Teacher Templates:
Analysis Frameworks Developed by Bilingual Teachers Learning About Creative Drama

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Paper prepared for a Roundtable Discussion at the 1996 American Educational Research Association Annual Meeting

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Along with other forms of expression, the area of bilingual education and the area of creative drama involve communication through spoken language. Bilingual education deals with the acquisition, the enhancement or the enrichment of a second language. Creative drama deals with the purposeful use of language in a meaningful context through the use of improvisational, nonexhibitional, process-centered work.

In this paper I will discuss a study in which four bilingual teachers volunteered to take a creative drama course at a local university (Waldschmidt, 1995). My focus will be on the methodology used to analyze the experience of these four bilingual teachers. This methodology, which relied upon analysis frameworks or "templates" developed by the participants, grew out of the need to represent as much as possible what the experience meant to each individual teacher. The organization of the paper will be as follows: a brief review of the research in the areas of bilingual education, creative drama, and teacher stories and narratives; a description of the study; a description of the methodology using one participant's experiences in the study; and a discussion in which I present my perceptions about the benefits and the possible pitfalls for the use of the "teacher templates" methodology.

Research in the area of Bilingual Education

Bilingual education has faced challenges to the value of its use in the classroom (e.g. Porter, 1990; Rodriguez, 1982). As for the arts, Oddleifson (1994) states that the U.S. Department of Education spends "less than .1% of its $30 billion budget " on arts education. Arts programs are often the first to be eliminated in public school budget cuts. Practitioners working in bilingual education and creative drama often find themselves defending their programs. For both fields, we are only just beginning to hear the individual stories of bilingual teachers or teachers of creative drama.

Since the Bilingual Act of 1968, the research on bilingual education has concentrated on evaluation of bilingual programs and student outcomes (see Padilla in Padilla, Fairchild and Valadez, 1990). Studies have been conducted to examine the

effectiveness of bilingual programs (Baker and de Kanter, 1981, 1983; Willig, 1985; Ramirez, 1992). Other studies focus on different instructional strategies used in bilingual programs (e.g. Jacob and Mattson in Padilla, Fairchild and Valadez, 1990; Morales-Nadal in Ambert, 1991). Further studies have been conducted to determine perceptions of and attitudes toward bilingual education held by those involved, i.e. teachers, administrators and parents (e.g. Chavarria, 1987; Roqueni, 1984; Metti, 1991; Huaquin, 1990). Only recently have the actual voices of bilingual teachers been presented as a contribution to the literature on bilingual education (e.g. Lemberger, 1990). Pease-Alvarez and Hakuta refer to this need:

> According to Atkin (1991), the practical knowledge that teachers draw upon to guide their action needs to be made more explicit by making what goes on in their classrooms the focus of their immediate inquiry. Atkin advocates an approach that brings teachers together to investigate their own practice by reflecting on it, critiquing it, and acting upon it. Instead of yielding generalizable claims that interest social scientists, it leads to what Atkin calls 'principled action.' Although we have observed and even been part of meetings where bilingual teachers have informally engaged in the kind of dialogue that resembles what Atkin describes, we have little documentation on the specifics of this activity, the insights it yields, and the degree to which it is sustained over time. (p. 6)

As professional teachers, bilingual teachers continue to add to their knowledge about their practice, yet few studies have documented their journeys.

Research in the area of Creative Drama

Creative drama is not widely understood in the United States. Children are often seen performing in school plays across our nation, but performing in plays is but a small part (if any) of creative drama. Creative drama is defined by the American Alliance of Theatre and Education (AATE) as "an improvisational, nonexhibitional,

process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences" (Heinig 1988, p. 5). Creative drama falls between the natural play of children and formal theater. Creative drama activities and experiences give structure to the pretend play of children, but they are not as formalized as theater. Creative drama comprises the use of imagination and improvisation to develop communication skills, creativity, social awareness, clarification of values and attitudes, empathy, and positive self-development. Along with these emphases, creative drama also provides participants with an understanding of the art of theater.

Creative drama has been present in the United States since the early part of this century (Ward 1957). However, according to Susan Pearson-Davis, the 1995-96 president of the American Alliance for Theatre and Education, creative drama remains largely unknown to practicing teachers (interview, 2-8-95). Pearson-Davis says there are a few exceptions, such as in the states of Texas and California where the teacher education programs require creative drama for all teachers. Additionally, in her study of children's theatre and creative drama, Pearson-Davis (1993) found "very few [programs]...that brought young people from different ethnic backgrounds together to make and view drama about culturally-specific and intercultural issues." (p. 16) Pearson-Davis goes on to state that:

> ...although some voices and faces of color are beginning to be heard and seen in the field, there is still a long way to go. In spite of great progress by a few organizations, too little is being done that utilizes creative drama and theatre in truly multicultural ways or as a tool for multicultural awareness, understanding, and education. (p. 16)

As with the research in bilingual education, researchers in the field of creative drama have focused upon evaluation of programs, student outcomes, and attitudes/perceptions of teachers and students. For example, studies have been

conducted to examine the effectiveness of drama programs and student outcomes (Saldaña, 1987). Other research studies have looked at the connection between the use of drama and writing in the primary grades (Moore and Caldwell, 1990) and the differential effects of theater production and creative dramatics activities on oral reading and communication skills, along with student attitudes toward self and drama (Rosen and Koziol, 1990). Ethnographic research has been done looking at the use of creative drama in different cultures (Courtney, 1988a&b, 1989). Saldaña (1991) presents interviews with teachers and artists about their impressions of drama and theater with and for Hispanic youth. Studies which describe the individual experiences of practitioners using creative drama have only just begun to appear (e.g. Edmiston, 1993).

Although studies have been done which look at the use of creative drama in bilingual settings (e.g. Vitz 1984; Shacker, Juliebö and Parker 1993), qualitative studies which present the individual experiences of practicing bilingual teachers who are learning about and/or experimenting with creative drama in their work with children are not present in the literature.

Teacher Stories and Narratives

Teacher stories and narratives are expressions of teacher knowledge. The use of narrative as a source for theory building has its roots in the work of Donald Schön (1983). Schön sees teachers as reflective practitioners whose tacit knowledge should be included in research on teaching and learning. In order to access teachers' tacit knowledge, teacher stories are gathered and recorded to add to the literature on education. LeCompte (1992) states that "story-telling and biography are research-oriented activities whose purpose is discovery and analysis."

Storytelling provides a holistic view into the lives of teachers. It is contextual, thus providing thick description and an emic perspective of an individual teacher's experience. In defining teacher lore, Schubert and Ayers (1992) state that it:

> includes stories about and by teachers. It portrays and interprets ways in which teachers deliberate and reflect and it portrays teachers in action. Teacher lore refers to knowledge, ideas, insights, feelings, and understandings of teachers as they reveal their guiding beliefs, share approaches, relate consequences of their teaching, offer aspects of their philosophy of teaching, and provide recommendations for educational policy makers. (p. 9)

Teacher stories reveal the multitude of ways that teachers "invent" (Heckman and Peterman, 1993) each day in their classroom work. Storytelling allows for the complexity of the invention process to be revealed. A teacher's story includes the context within which she works. It includes her personal as well as professional reflections of the teaching moments in her classroom.

Storytelling also is phenomenological in nature in that it is "the descriptive analysis of subjective thought processes." (Schubert 1986, p. 130) As teachers narrate their experiences they are involved in a process of analysis. They are selecting what is to be said and how it is to be presented. Storytelling presupposes a storyteller and an audience. It is dialogical in nature. In the prologue of their book, Stories Lives Tell (1991), Witherell and Noddings present the underlying beliefs of their work:

> The model offered is grounded in several central notions: that we live and grow in interpretive, or meaning-making, communities; that stories help us find our place in the world; and that caring, respectful dialogue among all those engaged in educational settings--students, teachers, administrators--serve as the crucible for our coming to understand ourselves, others, and the possibilities life holds for us." (p. 10)

As a tool for educational research, the gathering of stories places the researcher primarily in the position of listener, but also in the position of communicator. There is an exchange of ideas, feelings, knowledge, insights, and understandings. The

communication between storyteller and audience results in multiple, shared meanings (Carini 1975). Through the construction of shared meanings, the researcher and participants grow together in their knowledge and understanding of teaching and learning. Through collaborative inquiry, communication among participants and researcher benefits all those involved. Guba and Lincoln (1988) state:

> With respect to ethicality, it may be argued that unless inquiry is collaborative, it exploits the persons it studies...Knowledge about people is equivalent to power over people. Collaborative inquiry honors respondents' autonomy, protects them from becoming unwitting accessories to their own disenfranchisement and from being managed and manipulated, and provides opportunities for dissent. (p. 99-100)

By collecting individual stories of teachers' experiences, a researcher is honoring each teacher as a knower. Essential to the collection process is negotiation between story teller and story collector. Careful attention needs to be paid to how the researcher interprets and records each story. When a researcher listens to and then records a teacher's story, the teacher's narrative becomes an interpretation of the new narrator--the researcher. Carter (1993) states that, "We are, in the very act of story making, deciding what to tell and what to leave out and imposing structure and meaning on events." (p. 9)

Description of the Study

This study of four bilingual teachers learning about creative drama was guided by the following questions: What would happen if four bilingual teachers were given the opportunity to take a creative drama course? What process do bilingual teachers go through as they are learning about and trying out creative drama with their second language students? What ideas do they find useful? What problems do they encounter? How does the study group process affect their learning?

The setting for this study is a mid-sized metropolitan center in the southwestern United States. Four Spanish bilingual teachers, two elementary (Lila and Ana) and two middle school teachers (Rachel and Laura), agreed to attend a creative drama course at the local state university during the fall semester of 1993. The creative drama course met twice a week for 16 weeks. As they were attending the creative drama course, the four teachers met with me once a week for one hour to discuss creative drama, bilingual education, and teaching and learning. Sources for the development of the stories were audio taped study sessions, participants' journals, as well as my own journal, audio taped individual interviews, and the use of analysis frameworks developed by the participants.

The Participants

The participants in this study are all bilingual teachers, however, their backgrounds and their teaching contexts differ greatly. Ana, 32 years old, is a bilingual resource teacher, in her tenth year of teaching, who, at the time of the study, was teaching kindergarten through fifth grade in an elementary school. In describing herself, Ana says she is "Hispanic, Latino." She is originally from El Salvador and her first language is Spanish. Ana often expresses her insecurity about her facility with the English language.

Lila is also an elementary teacher. She differs from Ana in that she is a self-contained bilingual teacher teaching fifth grade. Lila, who is 23 years old and a first year teacher, describes herself as "Hispanic". She states that she grew up learning both English and Spanish in a northern New Mexico town.

Laura is a middle school bilingual resource teacher who describes herself as "Hispanic" also. Although her father entered school as a monolingual Spanish speaker, Laura did not grow up learning Spanish even though she says, "I heard it all around me." It was not until Laura married a man from Mexico that she learned to speak Spanish. Laura is 46 years old and has been teaching for three years.

Rachel states that, "I didn't know I was an Anglo until I came to this state! I thought I was an Italian-Hungarian." Rachel is 39 years old. She is a middle school teacher who has taught for 16 years. At the time of the study, she was teaching ESL Math and Science, and Drama. Rachel states that she is "quasi-bilingual" having learned Spanish in high school and university courses and from time spent in Ecuador as part of her studies.

As can be seen, the backgrounds and teaching contexts of these four teachers is very different. The challenge as the researcher was to develop a methodology which would represent the individual experiences of these four women during the study period. Because the teachers were not going to be doing teacher research, thus writing their own stories, I needed to develop a way in which I could tell their stories through their own words as much as possible. The following gives the progression of events that led up to the development of my methodology.

The Methodology

Prior to the first study session, I mailed the article "Teachers as Researchers: Pursuing Qualitative Enquiry in Drama Classrooms" (Errington 1993) to each of the four teachers. In my cover letter I encouraged the teachers to consider this form of research for our semester together, "I hope that you...will take this opportunity to study your own teaching and use our meetings as a way to share your questions, insights and discoveries." (letter to participants, 8-11-93) I restated my encouragement for them to consider doing teacher research on their process during the 9-2-93 study session. At this time I commented to the teachers that they had already begun setting goals for themselves in terms of using creative drama in their bilingual settings. I pointed out that following their progress with one goal could be the basis for their own inquiry into their practice over the course of the study period. My hope that the teachers would engage in teacher research was never realized. The process of the

study did not lead to this end. What did emerge was the development of individual stories developed using Ana, Lila, Laura, and Rachel's analysis frameworks.

During the 11-4-93 study session, I presented my analysis of the study transcripts from seven of the previous sessions. I began by saying:

> I had said earlier in the study that I would be a listener into October and then I would go back over the data that I had and try and pull out the things that I was noticing and bring it back to you and see if it checks out with what you have been feeling/experiencing in the study.
>
> (transcript from study session 11-4-93, pp. 2-3

The frameworks I presented were my conceptualization of what had been occurring in the study sessions. Using large sheets of butcher paper, I showed the participants first a Venn diagram (see Figure 1) showing the intersection of bilingual education and creative drama, then my categorization of the two forms of their reflections during the semester: in journals and in the study sessions. I identified seven sub-categories under "in journals" and eight sub-categories under "in sessions" (see Figure 2). After presenting my analysis, I asked the teachers:

> ...what is your response to what you see up here?...I will use a different color marker to add anything...you think needs to be added, because this is one person's observations...you all are experiencing this in a different way than I am so it's real important for me to know what you might add or take out...
>
> (transcript from study session 11-4-93, p. 5)

The teachers' comments following my question seemed significant to me in that they were very surprised at the way in which I was able to categorize the data from the study session transcripts. Lila said, "It's incredible...you have very good classifying skills." Laura asked, "Was that something you learned doing you Masters degree or was that just a methodology--?" These comments indicated to me that, for at least

Laura and Lila, the process of analyzing data was very new to them. It occurred to me at this point in the study that what I was doing was not just a check of participants' perceptions, but also modeling for the teachers an analysis process. The presentation of my framework, then, I believe, actually helped prepare the teachers to analyze their own experience and develop their own frameworks.

Summaries of the Study Sessions

Near the end of the study semester, after the 11-4-93 study session, I felt it would be helpful to the participants to have summaries of what was discussed in each of the study sessions as preparation for their final interviews. Without the summaries, the only written documentation the teachers would have of their experience in the study would be their journals. They would have to rely on their memories for recalling what their participation in the study sessions had been. I provided the summaries of study sessions #1-#11 to Lila, Rachel, Ana and Laura during the 11-28-93 session. I explained that I wanted them to think about their experience in the study and be prepared to talk about it in the final interview in December.

It was also at this time in the semester that I asked Ana, Lila, Laura, and Rachel to analyze their journal entries, their participation in the weekly study sessions, their experience learning about creative drama and their experimentation and invention with it in their classrooms. I asked that they represent their analysis in some kind of framework that made sense to them and expressed their experience in the study.

Each framework was prepared by the four teachers at the end of November 1993 (see Figures 3 through 7). Ana, Laura, Lila, Rachel and I spent the final study sessions in December sharing and discussing their analysis frameworks .

Writing the Stories

I began with Ana. I wanted the reader of Ana's story to "hear" Ana speaking about her experience in the study. To do this, I decided to use the framework she

developed as the basis for what was written, because Ana's framework represented her conceptualization of what the study experience was for her.

I looked through Ana's journal entries and pulled out her words that I felt represented different categories she had identified in her analysis framework. I then found a few examples in the transcripts to illustrate Ana talking about one or more of the categories.

I followed this same procedure for Lila. However, when I got to Laura's story, a rising sense of frustration had developed within me. I was feeling overwhelmed by the teachers' frameworks. In retrospect, I realize that I was frustrated because I was "looking at" the participants' frameworks rather than "seeing through them". In reality, I was giving "eye service" to their work while really thinking in my own mind what I thought the study experience was for them. Writing their stories was frustrating because of the incongruency between my stated goal of writing from their perspective and the reality of my own imposition of my perceptions on their experience. This inner struggle was making it impossible to write the teacher stories.

I was finding that the analysis frameworks did not hold meaning for me because I had not developed them. I needed a way to make Lila, Laura, Ana, and Rachel's conceptualizations make sense for me. I knew I was doing an inadequate job of telling their stories. I realized that I needed to take each category identified by each teacher in their framework and very carefully find their words in their journal entries and in every transcript. In other words, I needed to start taking their analysis frameworks seriously. I then began a process of recording on small post-it notes a heading for a category from an analysis framework and then listing dates and page numbers from the transcripts and/or journals beneath the heading which I felt held the teacher's words from that category. I was forcing myself to see the experience through the eyes of Ana, Lila, Laura, and Rachel.

By strictly sticking to the teacher's categories, I was forced to look and re-look at every journal entry and transcript numerous times. In so doing, I found a number of statements that could be included under a number of headings. I was becoming more familiar with each teacher's way of speaking, thinking, and feeling. I felt that I was finally "getting inside" each teacher's head and heart as I read and reread their words. I was better able to see where categories combined, crossed over or intersected. My own need to "name" what the experience was for each teacher disappeared as I began to see the stories unfolding as the teachers themselves had experienced it.

Organization of the Stories

The complexity of a teacher's work is difficult to capture. When that teacher agrees to take a university course and participate in a study, her work becomes that much more complex. The four bilingual teachers in this study were involved in numerous teaching and learning activities simultaneously during the fall semester of 1993. How to portray the intricacies of their experiences was challenging. I made certain decisions about how to tell their stories. Those decisions are described in this section.

The four teacher stories are not told with a linear chronology. They are organized by the headings found in each teacher's framework. For example, the first section in Ana's story is titled "Self" with "Personal Goals, Self Expression, Growth, Breaking in Barriers or Mal Concepts" as sub-categories. The first part of her story tells through her words what her Personal Goals were for the study. Ana's telling of her Personal Goals is presented in chronological order. This is done to help the reader see the progression of Ana's Personal Goals over the course of the study. The next part of Ana's story presents her words from journal entries or study sessions or the interviews in which she talks about Self Expression, starting back in August and continuing to the end of the semester. This process is then repeated for each category

and the sub-categories of Ana's framework. In this way, the reader is taken back to the beginning of the semester each time a new category is being presented.

Each category developed by the four teachers in their frameworks represents an aspect of their experience. However, it is important for the reader to know that all of these aspects are occurring simultaneously throughout the semester of the study. By the time the reader is reading about Ana's category entitled, "Classroom Management," there has been a re-living of Ana's experience during the semester many times over. It is this re-living and re-experiencing with Ana that gives the reader the opportunity to become well acquainted with who Ana is. It is also a way to show the complexity of Ana's experience as a teacher of bilingual education, a student of creative drama, and a participant in a research study during one semester.

Ana's Story

To illustrate the process of telling the teacher stories and to share how the two areas of Bilingual Education and Creative Drama intersected for one of the participants, I present part of Ana's story. In her analysis framework, Ana included the heading "Bilingual & CD [creative drama] integration." Under this heading Ana wrote: "Tailoring it, Application, Sharing of experience, Hands-on Activities, and Fulfillment of Objectives." When discussing her analysis framework during the study session of 11-11-93, Ana said, "I found reaching children as part of the connection between bilingual and creative drama. That was my intersection." Ana's journal entries and participation in the study sessions reveal what she means by this self-identified analysis category. When talking about her work with the different classes at her elementary school and her newly gained knowledge from the university class on creative drama, Ana states in her journal entry of 9-8-93, "We have a storybook parade coming [at my elementary school]...and I want for [my students] to get acquainted with props or puppets. I am dry in knowledge about puppets, parades, movement, managing performance. So the class [at the university] has been of great help." In the next

study session, 9-9-93, Ana tells of asking Ms. P [the professor for the creative drama course] for help with managing her students when doing work with puppets: "I asked Ms. P last Thursday about ideas of how to control them and that I didn't want to break their creativity but I wanted to have some kind of management, some kind of control. And then she explained to me that we have to have some kind of puppets or movement kind of rules, classroom rules. Because you have classrooom rules but you don't have puppet rules [laughs]...And [the students] gave me all kinds of ideas...I asked them 'so what do you think we can do with puppets?'...we put the 'do' and 'don't' list and they['ve] been doing good." During the study session of 9-30-93, Ana says, "...we are tailoring what Ms. P is teaching because we cannot take it as exactly as she is doing it...we really have to make some changes and adapt...it to our class."

When first trying out some of the ideas from the university course on creative drama, Ana finds that she is using more English and less Spanish. She becomes concerned about this because she is always observed by the classroom teachers who she believes turn a skeptical eye toward the use of creative drama. During the same study session, Ana describes doing a lesson in which she gets the students actively involved in the reading of a story: "...but if you...work with the phrases--what I've been doing is...having them say the...words every now and then like in the Oso Polar [Polar Bear], the first graders, I have them do the lion, 'leon' [Ana makes the sound of a roar] and they walk around the classroom because they love to walk and I'm just including it there just so that, to justify myself to the teachers too or they're gonna [laughs] throw me out!...you know how other teachers are. If they're not used to, I just feel, it's something new...If I'm not doing language..." Ana does not complete her last thought because she is interrupted by the other participants as a lively discussion ensues regarding justifying the use of creative drama. For Ana, "tailoring" creative drama ideas means including Spanish language in the movement activities so that the teachers observing her lesson will more easily accept the "new" idea of using creative drama.

At the end of October, Ana writes in her journal, "...even though I am not in school right now, that means I am off track, I still have this voice that's asking how can I use [creative drama]. Last week [in the creative drama class at the university] we prepared a skit of animated objects with sound effects which is an excellent activity in a non-threatening environment for those students that fear to talk or like in my case, [where] they are in a bilingual class. I am definitely planning to use it." In the final interview in December, Ana relates three anecdotes which give examples of how she applied ideas from the creative drama class in her work as a bilingual resource teacher: in the development of a bilingual play, "Los Tres Cerditos/The Three Little Pigs"; having students act out roles in a grocery store to practice Spanish words associated with money; and a bilingual geography lesson in which Ana had her students act out a journey across the United States.

This example from Ana's story illustrates the structure of each of the teacher stories. A category is used from Ana's framework to pull out quotes or anecdotes from the data to tell Ana's individual story through Ana's own analysis of her own experience in the study.

What We Learn From Ana, Lila, Laura and Rachel's Stories

Each framework developed by the bilingual teachers is unique, however, there are common themes that emerged between the frameworks. We learn from these four teacher stories that the active participation in a creative drama course has positive benefits upon a bilingual teacher's practice. The bilingual teachers found that creative drama experiences provide learners with opportunities to show what they know about their own culture and language, as well as to continue their knowledge about themselves and about others. The teachers felt that the creative drama activities used to develop language also contributed to students' sense of self-worth and self-esteem.

The teacher stories show that bilingual teachers trying creative drama in their work with second language learners need long term support. The teachers in this study

found the study group process invaluable as a means of support. Their words speak to a need for opportunities for self-reflection and analysis within the support group setting.

There can be heard in these teachers' voices the impact that learning about creative drama had upon each of them personally. For these teachers, the experience of attending the creative drama class and experimenting with the ideas they learned provided professional as well as personal growth. Deeply held beliefs and feelings came forth as the teachers learned a new way to express themselves through creating with creative drama.

Discussion

As the researcher, it was tempting at first to rename the categories in the frameworks developed by Ana, Laura, Rachel and Lila. Their categories seemed cumbersome, wordy, or simplistic. They did not have the concise, abstract language found in the literature on research in education. However, their categories were just that, they were their categories, and as the collaborative researcher I needed to honor their frameworks as developed by them.

The use of this methodology grew out of my belief in valuing the thinking and analysis of individual teachers. This methodology also allowed for the construction of knowledge by the teachers in a research setting. Instead of me assigning importance to the experience of the participants by applying my outsider's template, the participants themselves identified what was important or salient to them in the study. Analysis templates for interpreting the data were constructed by Ana, Lila, Laura, and Rachel rather than imposed by me. My job was to look carefully at every journal entry and transcript numerous times to record each teacher's words that reflected the categories she had listed in her analysis framework. Checking my choice of words or selected anecdotes with the teachers was an important aspect of the process. Each participant was given drafts of her story and she was asked to give me feedback as her story was

being written. In this way, I feel that I was able to capture what the study experience was for these four bilingual teachers learning about and inventing with creative drama during the fall semester of 1993.

I feel the benefits of using this methodology, in which the participants create analysis templates for the researcher to use for analyzing the data and then writing the teacher stories, is beneficial to both the participants and the researcher. The teacher participants' ability to analyze their own experiences is honored and validated. Ana, Lila, Rachel and Laura represented their experiences in unique frameworks which are expressions of their individual conceptualizations. None of these teachers had been asked to analyze their teaching and learning in such a way before this time. Given more opportunities to look at their teaching experiences in an analytical way with support from peers or university based researchers may help these teachers and others like them develop their ability to conceptualize their work and thus learn from it in order to improve their practice.

For the researcher, there is the possibility of new and more meaningful constructs to be developed and learned from if more study participants are given the opportunity to create their own analysis templates. Ana, Lila, Laura and Rachel used "teacher language" to describe their analysis of their experience. The language of the research community often seems foreign to the classroom teacher. This has resulted in many practicing teachers feeling left out or separate from what is written in professional educational journals. Perhaps the continued use of teacher templates, along with teacher research and the use of stories and narratives, would help bridge the language gap between practitioner and researcher.

The possible pitfalls to using the "teacher template" methodology cannot all be anticipated at this time, however, several do suggest themselves. Because the frameworks developed by Ana, Lila, Rachel, and Laura were their first attempts at representing an analysis of their experience, there is the concern that they may have

missed important aspects or issues as a result of being so new to the process and so close to the experience. Analyzing data is a developed skill one with which I am still developing. As the researcher, I did not teach "template construction" to the participants; the development of the analysis frameworks and their use as templates emerged as a part of the study. With more experience in analyzing and interpreting data, perhaps Ana, Lila, Laura and Rachel would have developed very different analysis frameworks. Schools, such as the ones that Ana, Lila, Laura, and Rachel teach in, are not structured to give time for teachers to gather data about their teaching and then devote time to the analysis and interpretation of that data.

Another pitfall, related to the one above, is that the teacher templates that Ana, Lila, Laura and Rachel prepared are each very different. It was not within the scope of this study to compare and contrast and then analyze and interpret the content and structure of the analysis frameworks they developed. However, even a cursory comparison between the framework developed by Lila, the 23 year old first year teacher, and the ones developed by the older and more experienced teachers reveals a different level of what Carter (1993) refers to as "event structured knowledge." Carter states, "Novices, who lack this situated knowledge, often struggle to make sense of classroom events, and in this struggle, their knowledge is shaped in fundamental ways, that is, their stories are formed." (p. 7) Lila's framework may be reflective of her inexperience as a teacher. However, this is not to say that all first year teachers' frameworks would be like Lila's.

Continuing this same line of thought, another possible pitfall to using the teacher template methodology is the concern expressed by Carter (1993) and Hargreaves (1996) of "elevating teacher stories to a privileged status" (Carter 1993). Analysis templates developed by study participants may result in the application of undeserved importance by the researcher. As mentioned above, important issues may

go unseen when only looking at the data from the perspective of an analysis framework developed by the participants themselves.

Summary

I have attempted to focus this paper on a methodology used in my study of bilingual teachers learning about creative drama. I began by giving a brief review of the literature in the areas of bilingual education, creative drama, and teacher stories and narratives. I then presented a description of the development of the methodology in which the participants created analysis frameworks I used as templates for writing the individual stories of the four teachers. After including what was learned from the experiences of Ana, Lila, Laura and Rachel as bilingual teachers learning about creative drama, I concluded the paper with a discussion looking at the possible benefits and pitfalls in using such a methodology. As one relatively new to the research process, it is my hope that those reading this paper will be able to give feedback about the methodology I employed.

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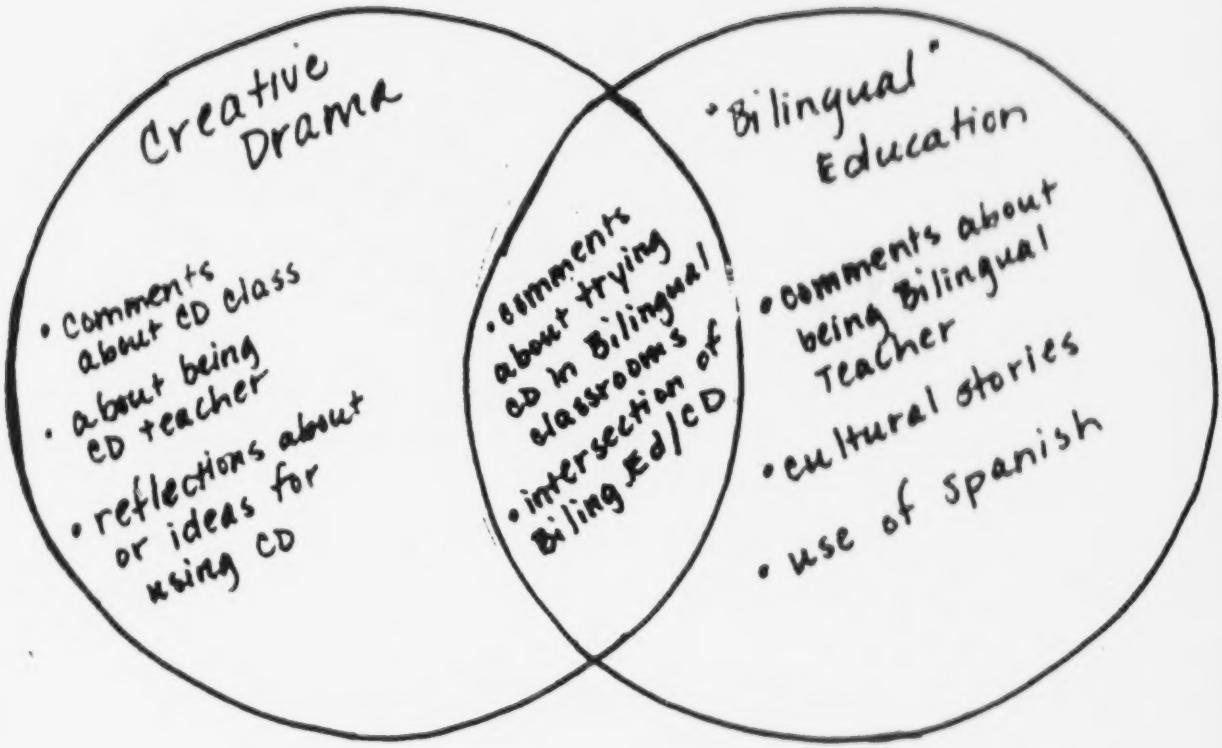
Creative Drama
• comments about CD class
• about being CD teacher
• reflections about or ideas for using CD
• comments about trying CD in Bilingual classrooms
• intersection of Biling Ed/CD
"Bilingual" Education
• comments about being Bilingual Teacher
• cultural stories
• use of Spanish

Figure 1. Eileen's Venn Diagram

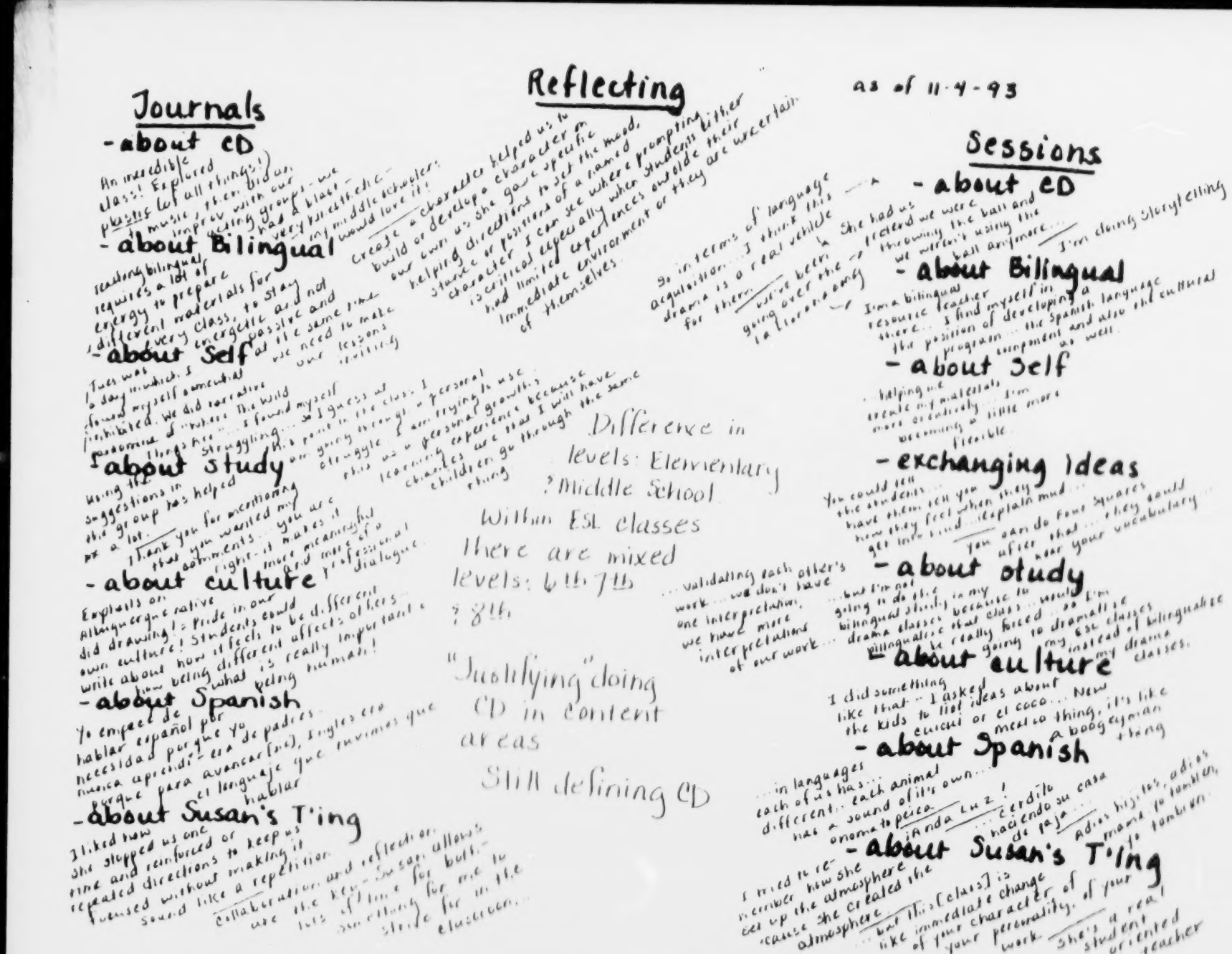

Figure 2. Eileen's Categorization of the Two Forms of Reflection

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November 11, 1993

Going through my journals from the very beginning I found the following categories and subcategories.

SELF
--personal goals
--self expression
--growth
--breaking in barriers or mal concepts

Bilingual
--challenges

I feel that the way th[ese] two connect are in the goal of reaching children the self.

Bilingual & CD integration
--Tailoring it
--application
--sharing of experience
--hands on activ[ities]
--fulfillment of objectives

Reaching Children

Creative Drama
--smorgasbord of ideas
--classroom management
--history/background
--ability and capability
--knowledge/basics
--hands on activ[ities]
--variations of CD activ[ities]
--integration of skills

Figure 3. Ana's Analysis Framework

Journal	Sessions
wrote emotional stuff & frustrations	<u>Study</u> education from peers during group meetings & exchange ideas
opportunity to voice desires, imagined s[c]enarios and implementing st[r]ategies in the past	<u>C.D. Class</u> observe instruction tactices of prof. use of timing, prompting, movement from one area to another. stimulating and refreshing.
Spanish language a[c]quisition and English. also ways to make lang. usable.	
Cultural aspect taught through body movement and knowledge of area but critical to experience culture.	<u>Self</u> Loosening up to movement--ref[l]ect on how I learn how I've grown from knowledge & how I'd like to learn more of what might work.
frustration about how to teach what Bilingually? in a school that has been in crisis with a Bilingual program.	

Figure 4. Laura's Analysis Framework # 1

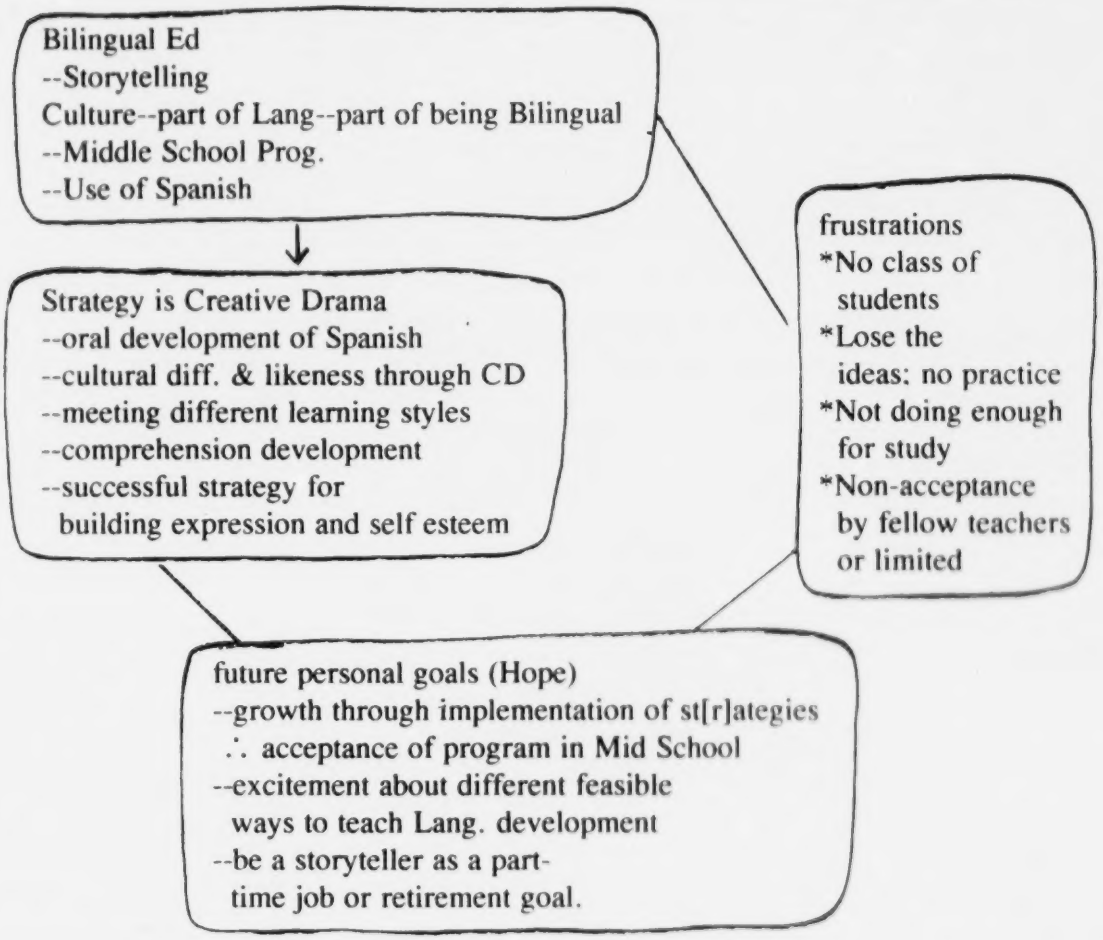

Figure 5. Laura's Analysis Framework # 2

After looking through all my entries since the beginning of my journal, I see two things that always seem to surface.

One is that I am always struggling with the definition of CD [creative drama]. I always am looking for something straight out of a book and a neet [sic] and tidy definition even maybe with an illustration...

The second thing I always see surfacing is the frustration I have when seeing myself grow, but yet at the same time it is kind of neet [sic]. Looking back at my growth, I can see the big picture now but as its [sic] happening it is a frustrating process. (journal entry, 11-11-93)

...throughout my entries, I think the one thing that kept on recurring...I guess I really didn't have a very concrete way of intersecting bilingual and creative drama. I can do creative drama and I can do bilingual. But I had a hard time putting them together.

(transcript from study session 11018-93, p. 10)

Figure 6. Lila's Themes

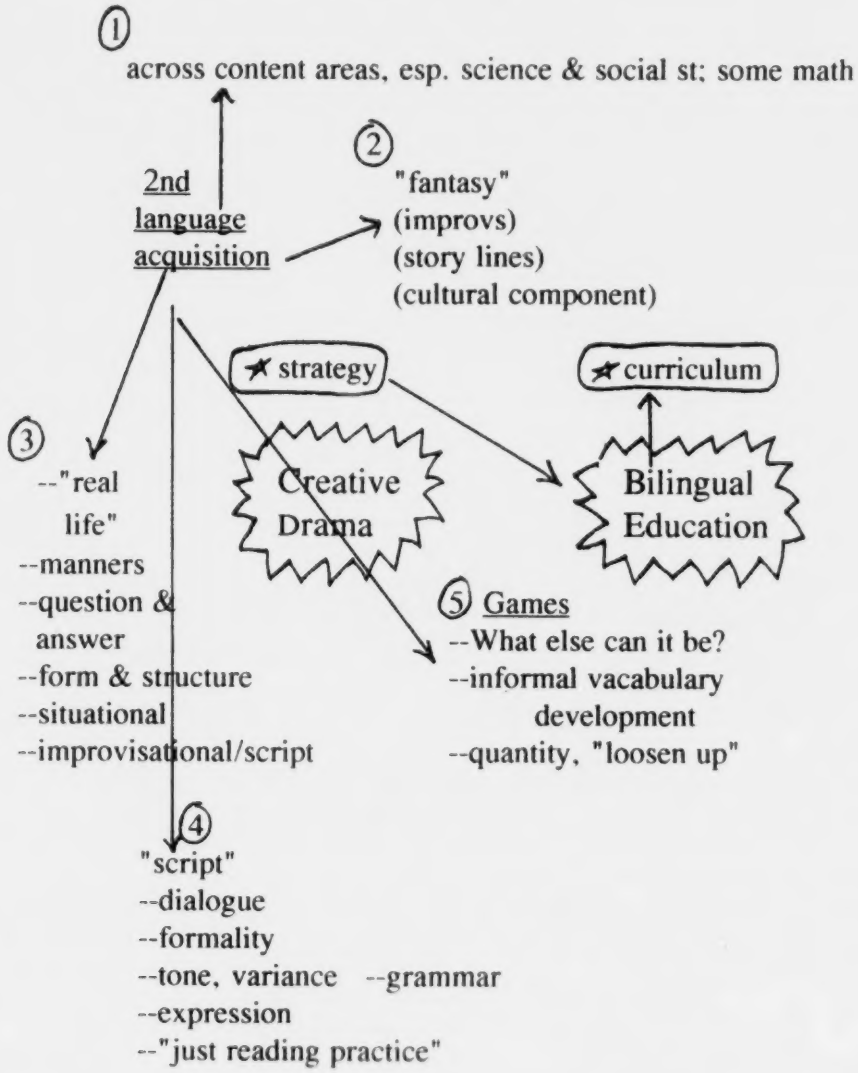

Figure 7. Rachel's Analysis Framework